DRAMATIS PERSONAE

An Exhibition of Amateur Theatre
at the University of Toronto
1879-1939

Dramatis Personae

DRAMATIS PERSONAE

An Exhibition of Amateur Theatre at the University of Toronto 1879-1939

17 February — 29 May, 1992

Thomas Fisher Rare Book Library
University of Toronto

© Governing Council, University of Toronto
University of Toronto Library, 1992
Toronto, Ontario M5S 1A5

Canadian Cataloguing in Publication Data

Main entry unter title:

Dramatis personae

Includes bibliographical references.
ISBN 0-7727-6008-X

1. Amateur theater — Ontario — Toronto — Exhibitions.
2. University of Toronto — Students — History.
I. Averill, Harold A. (Harold Arthur), 1945- .
II. Thomas Fisher Rare Book Library.

LE3.T541D7 1992 792'.0222'09713541074 C92-093700-4

Acknowledgements

Exhibition and catalogue text by Harold Averill

Exhibition mounted by Emrys Evans and Linda Joy

Catalogue designed by Veronica Fisher

Front cover: 'As You Like It', 1908 — Women's Dramatic Club

Frontispiece: 'Melon Man', costume sketch by Frederick Coates

Amateur Theatre at the University of Toronto: 1879 to 1939

The founding, on 27 November, 1879, of the University College Glee Club[1], was the harbinger of amateur dramatics by students at the University of Toronto. Such activities had previously been carried out by the University College Literary and Scientific Society and had been limited to an annual night of entertainment, the 'Conversazione'. This event suffered from a predictable program of songs and musical solos[2] and was by no means universally popular. It was not held in 1879 and two years later the *Varsity*, the student newspaper, complained that the students were "tired of these band-concert chemical experiments".[3]

In 1881 the newly appointed professor of classics, Maurice Hutton, suggested that the students stage 'Antigone' in the original Greek. This was an exceedingly ambitious undertaking for a university of 800 students but the idea was well received. "The change from the stereotyped annual College entertainment will be refreshing and novel . . . while the beauty and grandeur of the music alone assures its popularity".[4]

The Glee Club was essential to the production for it provided the chorus. While already showing some promise, it was chronically short of funds and had only fifty active members.[5] It therefore keenly felt the burden. There were problems getting the members out for practices and much criticism of the Club as the rehearsals proceeded.[6] The provision of translations by Professor Hutton and the holding of extra practices by Professor Ramsay Wright, who adapted the music by Mendelssohn for the chorus, helped them overcome their inexperience and lack of confidence. Allowances were also made for the needs of individual actors; for example, Douglas Armour, who

All references are to sources in the University of Toronto Archives unless otherwise noted. Entries like those in the first footnote, e.g. A69-0011, which are also to be found in the square brackets after the descriptions of items in the exhibition, are accession numbers denoting the appropriate records in the University Archives.

[1]A69-0011, Minutes of the Glee Club, 1879-1896, 1

[2]See, for example, the programs in B72-1034.

[3]*Varsity*, 16.12.1881

[4]*Varsity*, 9.12.1881

[5]A69-0011, Minutes of the Glee Club, 1881-1882, including Annual Report, 1882, 27-28

[6]*Varsity*, 9.12.1881, 27.1 and 17.2.1882

played the part of Creon, abandoned his beard when it affected the modulation of his voice. Professor Pike, the stage manager, dealt imaginatively with the lack of adequate space, one solution being to place the orchestra under the acting stage. In spite of its earlier misgivings, the *Varsity* described the result as "a very successful production. Oxford did it with less success and Edinburgh with less still".[7]

Although hopes were expressed that the Glee Club would repeat its success the following year with a production of Oedipus,[8] they came to naught. The Club wisely spent the next few years slowly building up its membership and gaining experience. But interest in a dramatic organization continued to surface from time to time. In 1885 the Modern Language Club of University College, which had been founded four years previously, proposed putting on English, French and German plays in Convocation Hall. This proposal was supported by the *Varsity* which noted that Cambridge, Harvard and Yale already had amateur dramatic clubs.[9] Apparently no further action was taken, as three years later further pleas were being made for the formation of such a body either through the "Lit" or the Modern Language Club.[10]

The next propitious opportunity arose in 1893 when Professor Hutton was able to capitalize on a renewed interest by the students and the availability of a splendid set of scenery that was being used in a production of 'Antigone' in the United States. This time he was aided by the memories of past glories, the recently formed[11] Classical Association of University College, and a Glee Club with much more poise than twelve years earlier. The play was presented in mid-February, 1894, but the Glee Club took up the challenge only in January. "The chorus was rapidly gotten into shape by the popular conductor, Mr. W. H. Robinson"[12] and Professor Hutton's firm hand guided the cast over the pitfalls of the classical Greek language. This time arguments over a location did not arise, Convocation Hall having been destroyed in the fire of 1890. The production was held at the Academy of Music which had a proper stage and facilities for the orchestra.

[7] *Varsity*, 14.4.1882

[8] *Varsity*, 13.1.1883

[9] *Varsity*, 5.12.1885

[10] *Varsity*, 17.11.1888

[11] The first meeting was held on 2 December, 1890. *Varsity*, 16.12.1890

[12] A69-0011, Minutes of the Glee Club, 1879-1896, n.d., 274

In the years between the two productions of 'Antigone' the appetite of the students for theatre had to be met largely off campus. As early as 1882 they sought to make arrangements with local managers for a 'Theatre Night' which they could attend at reduced rates.[13] This idea evolved into an annual event, usually held at Hallowe'en when the law might be expected to wink at some of the students' more outrageous pranks. The custom was formalized in 1899 with the founding of the Hallowe'en Club. Its purpose was to "promote the study of drama" and to produce a standard play at each Hallowe'en.[14]

This Club was the first attempt at a university-wide dramatic society and was one of the earliest on campus. St. Michael's College had a society as early as 1897[15] but whether it survived is unclear. Until after the turn of the century the students appear to have been largely content to form temporary dramatic groups for special occasions. Two examples marked the end of an era, for they were the last plays in Greek to be given on campus and, indeed, the last Greek plays to be presented for many years. In the first, in 1900, the Classical Association of University College joined with the Women's University Residence Association to produce 'The Return of Odysseus'. A fundraising event for a women's residence at the College, it was directed by Mabel Hay Barrows of Boston[16] and helped heighten interest in dramatics among the women in the College. The students of Trinity, on the occasion of the College's Jubilee in 1902, did a lively outdoor presentation of the 'Frogs' of Aristophanes, though the formation of a dramatic club itself was years in the future.

Another factor encouraging interest in drama at the turn of the century was the appearance on campus of a theatre troupe led by Ben Greet, an important British actor and director and a friend of James Mavor, Professor of Political Science. On 10 June, 1903, as a part of Commencement Week, his Woodland Players gave "the first open-air performances of Shakespearian plays ever seen in Toronto . . . in the residence garden . . . before large and

[13] *Varsity*, 25.11.1882

[14] *Torontonensis*, 2 (1899), 156

[15] College Topics, [14]12.1897

[16] *Varsity*, 27.11.1900-262.1901, *passim*; B82-1003

thoroughly delighted audiences of cultured and appreciative spectators".[17] Students were given bit parts so it is not surprising that the Players were popular. They returned again on three occasions, in 1905, 1906, and 1908.[18]

During the first few years of the century the trend towards the formation of theatrical organizations was especially apparent amongst the women on campus. The Women's Dramatic Club of University College was formed in 1905, its objects being to teach, primarily through the plays of Shakespeare, "voice culture, with the physical poise which attends it . . . [and] dramatic expression".[19] The Club's leadership in amateur theatre on campus was recognized as early as 1909 when it performed 'The Princess' during Commencement Week.[20] As its reputation spread it attracted students from the Protestant colleges on campus—Victoria and, in 1916, St. Hilda's.[21]

The example set by this Club encouraged the formation of others. The occupants of Queen's Hall, the residence for the women of University College, established their own club which put on an annual play between 1909 and 1915. It favoured the works of modern Irish playwrights such as Yeats. Among its accomplishments was the presentation on campus of the first play written by a woman, Hannah Cowley's 'The Belle's Stratagem'.[22] In 1911, when Loretto Abbey College was established for the women of St. Michael's College, a dramatic society was created to provide an outlet for the theatrical aspirations of the students and another educational forum.[23] In the same year the Modern Language Club, which had long had a majority of women members, began producing French, Italian and Spanish plays. The following year it instituted a Monday series and added plays in German.[24]

While women's dramatics flourished in the decade before the Great War, the men were not nearly so active. They do not appear to have been as interested in serious drama and their energies were often diverted in other

[17] *Mail*, 11.6.1903

[18] *Globe*, 14.4.1906; *Telegram*, 11.6.1908; *Varsity*, 25.1.1905 and 24.10.1907

[19] *Torontonensis*, 10 (1908), 329

[20] *Star*, 2.6.1909

[21] *Torontonensis*, 19 (1917), 258

[22] Presented in January, 1912, it may be compared with 'The Beaux' Stratagem' by George Farquhar. *Varsity*, 24.1.1912, 22.1.1909, and 1.3.1910

[23] *Torontonensis*, 37 (1935), 251

[24] *Telegram*, 6.2.1911; *Globe*, 25.2.1911; *Star*, 27.1.1912; *Globe*, 3 & 24.2.1912; *Star*, 16.3.1912

directions. The Hallowe'en Club, which had always been a "male" affair, continued to expand but fell afoul of the excessive enthusiasm of the participants in 1905 and was shut down. It was revived in 1907 as the Theatre Night Committee of the Undergraduates Union, but only after assurances about decorum were made to the University authorities.[25] The Committee, however, did not meet the needs of those men interested in histrionics. A number of the latter met at the same time the Committee was being formed to establish an informal group known as the Men's Dramatic Club.[26] It does not appear to have survived the end of spring term and subsequent attempts to form another came to naught until new theatre facilities began to emerge with the construction of Hart House.

In the interim the "stunt night" was enjoying a revival. The earliest example was probably the first 'Bob' of Victoria College in 1872. It provided an evening of non-physical repartee between the sophomores and the freshmen in the form of song and skit[27] and was taken up by the medical students in 1895. Daffydil Night began as a "Punch and Judy" show to caricature their professors but in 1912 became a major production that was held in Convocation Hall and included, for the first time, an elaborate programme, *Epistaxis*, which became increasingly risque as time passed. By 1914 two hundred men were involved in the event, and tickets were eagerly sought by members of all faculties. The evening included, amongst other high jinks, skits from each year and the awarding of the Daffydil Cup to the Class of '16 for their presentation of 'Death—a Discussion'.[28] Daffydil Night served as the model for other stunt nights which were to appear after the War.

A need for a serious dramatic society for men remained and it was this that the formation of the Players' Club of the University of Toronto in the spring of 1913 was designed to meet. Its first production, 'An Enemy of the People' by Henrik Ibsen, was presented on 12 December and provided further evidence of a move towards modern works. The *Mail* approvingly noted that the selection of this play "indicated that this organ intends to take a serious

[25] *Torontonensis*, 10 (1908), 294

[26] *Torontonensis*, 10 (1908), 329

[27] *Torontonensis*, 27 (1925), 396, and 35 (1933), 236

[28] *Torontonensis*, 27 (1925), 161, and 18 (1916), 110; *Globe*,9.3.1912; *Mail*, 19.2.1914; *Varsity*, 18.2.1914

interest in the stage".[29] The Club was the first to feel the impact of the War but managed one more season, under the direction of A.R.M. Lower, before ceasing operations as the men enlisted. The last season was an imaginative one in which two plays, seen in the city for the first time, were presented: Galsworthy's 'The Pigeon' and Shaw's 'The Dark Lady of the Sonnets'.[30]

The type of play favoured by the Players' Club was not taken up initially by the other clubs that remained active during the war years. The students at Loretto Abbey apparently remained content with Shakespeare.[31] So was the Faculty of Education Dramatic Club until the autumn of 1916 when it presented 'The Cricket on the Hearth' by Dickens. Henceforth, although it continued to produce some plays by Shakespeare, the emphasis shifted to modern plays.[32] Even the dominant dramatic group on campus, the Women's Dramatic Club, did not depart from its tradition of presenting Shakespeare until January, 1917, when Sheridan's 'School for Scandal' was given. Plays by Sheridan and Shakespeare remained standard fare until the production of J.M. Barrie's 'Quality Street'in March of 1919.[33]

One reason for the trend towards modern playwrights was the formation on 29 October, 1917, of the Victoria College Women's Dramatic Club. It absorbed students who had not been able to act with the older group, and contact between the two was retained.[34] Its policy, however, was a radical departure from the past. It expressed immediate interest in the burgeoning "Little Theatre" movement and decided to present, in the place of one long play, "three charming short plays which are being produced by so many popular playwrights". They were 'Overtones', a study of modern woman; 'Gods of the Mountains', a piece about idols; and a satire, 'Helena's Husband'.[35] These plays were so successful that the following year Shakespeare comprised only a fourth of the program, sharing the season with scenes from

[29]*Mail*, 13.12.1913

[30]*Mail*, 30.1.1915; *Telegram*, 1.2.1915

[31]The only report in the student press of the Society's activities during the War that I have been able to locate was the production of 'As You Like It' in January, 1916. *Varsity*, 26.1.1916

[32]*Varsity*, 8.2.1916, 23.1.1918, 14.2.1919. J.M. Barrie's 'Rosalind', for instance, was presented in February, 1919

[33]*Varsity*, 15.1.1917, 12.10.1917, and 10.3.1919

[34]*Varsity*, 5.11.1917

[35]*Varsity*, 30.1.1918, 15.2.1918

the great novels, "Little Theatre" plays, and Mrs. Gaskell's `The Ladies of Cranford'.[36]

The changing taste in theatre was greatly influenced by the end of hostilities as returning veterans, both students and faculty, brought back new experiences and ideas. Their impact was first demonstrated in two war sketches presented at Trinity College seventeen days after the Armistice was signed. Both were written by students, the earliest examples the writer has been able to locate. 'As We Are', by Ada Garrow and performed by the women of St. Hilda's, was a war-time fantasy in one act. 'The Mudwallopers of Na Poo Corners', by Robert Hays, was a clever and highly amusing look at life in the trenches.[37] It was presented by the men of Trinity who, under the leadership of Harold Scudamore, were to form the Trinity College Dramatic Society two months later.[38] The hall was sold out and the success of the event provided the encouragement Scudamore and three others needed to produce, in 1920, 'P.B.I.' or 'Mademoiselle of Bully Grenay'. This production proved immensely popular and after playing twice at Hart House Theatre and in the Princess Theatre downtown, went on tour through southern Ontario. The decidedly Canadian sentiment of these productions was an added feature which was to be exploited in many plays on campus in the coming years.[39]

Amateur dramatics had clearly come a long way at the University and were given an enormous boost with the opening of Hart House in November, 1919. Conceived as a memorial to Hart Massey, it was a gift of the Massey family to the University. It met the pressing need for expanded social facilities by the men undergraduates, and much of the planning was done by Vincent Massey and his wife, Alice. They had long been interested in dramatic art and, early on in the construction of Hart House, in "looking about the building one day [they] were seized with the idea that the great vaulted space underneath the quadrangle might be used as a theatre"[40]. Thus Hart House Theatre was born.

[36]*Varsity*, 11.12.1918

[37]*Varsity*, 2.12.1918

[38]On 30 January, 1919. *Varsity*, 31.1.1919

[39]Robert Barry Scott, "A Study of English Canadian Dramatic Literature, 1900-1930". University of Toronto, Phil.M. thesis, 1968, 55-56. `P.B.I.' stood for "poor bloody infantry", originally an expression of compassion arising from the horrors of trench warfare.

[40]A75-0021/411(04). Vincent Massey to J. Burgon Bickersteth, 17.1.1929

Designed as a "Little Theatre", it was described as "quite the best thing of the kind anywhere . . . The stage is equipped with everything the mind of man could conceive and money could buy."[41] The students benefitted from the advice of its highly professional staff, with the first two directors, Roy Mitchell and Bertram Forsyth, being especially approachable. The set and costume designs by Frederick Coates, appointed Art Director for the 1922-23 season and again from 1930-1935, and by members of the Group of Seven such as Lawren Harris, Arthur Lismer, and J.E.H. MacDonald, provided much inspiration for the students who staged some highly imaginative productions of their own.

The presence of a professional theatre on campus occasioned an explosion of interest in dramatics. So many new clubs were formed by the mid-1920s that almost every interest group on campus was putting on at least one play a year. The older clubs were forced to define their areas of dramatic interest and to seek new means of support. Single-sex organizations outside the Catholic colleges tended to disappear and the barriers amongst the colleges continued to erode.

The enormous demand on the facilities in Hart House created other problems. Initially a club could count on at least one full-length play in the Theatre at a suitable time but, by the mid '20s, some were being refused any space.[42] Most students also discovered that they could expect only minor roles in the Director's productions that each year attracted seasoned amateurs and professionals.

The organization first affected by the opening of the Theatre was the Players' Club which managed it for the first two years. The Club, as reorganized in 1919, was an association of highly gifted amateurs with little room for any but the most experienced students. There were only two undergraduates amongst the original ten members of its board, one being Harold Scudamore.[43] In 1921 the Club became an auxiliary body to the Theatre, providing "a social organization for the men who are working in the theatre with drama as a common interest".[44] The number of members

[41]Thomas Fisher Rare Book Library. James Mavor Papers. James Mavor to Ben Greet, 23.12.1919

[42]*Varsity*, 3.11.1925

[43]*Varsity*, 15.10.1919

[44]*Torontonensis*, 27 (1925), 318

was never large[45] but often showed great promise with two of the earliest, Leslie Reid and William Milne, going on to become well-known authors and playwrights. They presented their own one-act plays in the Theatre in April, 1923 and Reid's 'Trespassers' was the last of the Director's productions for that season.[46]

The most significant casualty of the momentous changes in the early 1920s was the Women's Dramatic Club which folded in 1921. It was replaced the following year by the University College Players' Guild which included both men and women and rapidly became the leading dramatic organization on campus. This was partly because its productions were "for members only, enabling it to do work other societies could not attempt".[47] It also had proper facilities in which to produce plays, the auditorium of the new Women's Union, which became the alternate campus theatre and gave "an opportunity to many student actors who are unable to undertake work in Hart House Theatre".[48]

It is not surprising that the Guild became "the first undergraduate organization to have for its object, not primarily the producing of plays, but rather a development of student interest in the theatre and everything connected with it".[49] Plays were read, dicussed and criticized and distinguished actors invited to deliver lectures. Meetings were also devoted to the discussion of technique where, on occasion, the finer points of acting might be demonstrated. A memorable example was the 'Closet Scene' from 'Hamlet' performed by Wilson Knight, Professor of English at Trinity. It was highly praised: "no finer bit of amateur dramatics has ever been presented at the U.C. Players' Guild".[50] Weekly one-act plays became the norm, often being presented in a series to illustrate, for example, the history and development of the dramatic art.[51] Members were encouraged to present their own plays, with the Guild staging more such productions than any other club. Louis Alexander MacKay was probably the best known and, like many students,

[45] *Varsity*, 4.2.1924

[46] A75-0009. Harold Scudamore and Louis MacKay were also members.

[47] *Varsity*, 13.2.1925

[48] Globe, 2.12.1922. The Guild did not present a play in Hart House Theatre until December, 1930.

[49] *Torontonensis*, 27 (1925), 320

[50] *Varsity*, 14.1.1932

[51] *Torontonensis*, 29 (1927), 284

belonged to several organizations. His plays were presented by the Guild and elsewhere on campus. 'The Freedom of Jean Guichet', an ambitious three-act production, was one of the Director of Hart House Theatre's choices for the 1924-25 season.[52]

One of the most active dramatic organizations on campus during the 1920s and the later 1930s was the Trinity College Dramatic Society. After the success of the 'Mudwallopers' which occasioned its formation, it declined into a mediocre body in which a "few literary lights . . . read Shakespeare to each other for their own edification".[53] Revived by Gordon Sparling in the summer of 1921, the Society began to show its old sparkle and became known for dramatic innovation. 'The Shepherd in the Bush', one of a triple bill presented in February, 1923, "showed considerable finesse, both as to the acting and handling of the stage settings".[54] When 'Androcles and the Lion' and 'The Man in the Bowler Hat' were produced two years later, *Saturday Night* praised Sparling as "one of the most gifted and imaginative stage producers Canada has developed. His production of 'Androcles' in such details as scenic arrangements and lighting was a brilliant achievement".[55]

Many other productions received high praise after Sparling's departure, but the Society suffered from a lack of proper facilities in which to present productions other than its annual three-act play in Hart House Theatre. Relegation to a classroom in the College was never completely accepted and the hard times of the early 1930s also dampened enthusiasm. In an attempt to revive interest a change in format was made in the autumn of 1934. It took the form of six one-act plays, presented by each undergraduate year, the graduates, and the dons, and proved most successful.[56] Having demonstrated what could be accomplished under such conditions, the Society was given permission in 1937 to produce in the Theatre, in the late afternoons, a series of one-act plays that were free and open to the public.[57]

[52]Scott, 182-184; A75-0009. According to Scott, Harcourt Brown collaborated with MacKay in at least one of his plays. Professor Brown wrote me that while MacKay "did once say that I was a...stimulus to his work...I never made any claim to anything beyond urging him to write and helping in a mechanical way with producing a suitable text in preparation for the production of the plays" [letter of 15.11.1986].

[53]*Trinity University Review*, mid-summer, 1925, 16

[54]*Star*, 5.2.1923

[55]*Saturday Night*, 14.2.1925

[56]*Torontonensis*, 37 (1935), 252

[57]*Varsity*, 2&5.11.1937, 3.12.1937; University of Toronto Monthly, November, 1937, 53

The following year the Society moved into new facilities in Cartwright Hall, St. Hilda's College. Here a new departure in the scope of campus dramatics was immediately attempted: the presentation of two versions of the same one-act play, using the same set and different casts. It was based on the "suggestion that a play should be re-acted by the original cast after it has heard the audience's criticism. The problems of preparation . . . combined with the desire to activate more than a few people" brought about the compromise of using two casts.[58]

The challenges that the Guild and Trinity faced were also experienced by other clubs. Those that succeeded in adapting to them often made significant contributions to dramatic art at the University. The Victoria College Women's Dramatic Society changed its name and invited men to join for the 1921-1922 season. Two years later it opened membership to all students interested in the study of dramatic art, not just those undergraduates who wished to take part in plays.[59] This move proved most beneficial for there was much more active participation by the members who had increased to over one hundred by 1927.[60] The Society had no problem finding facilities for its one-act plays in the College, and used many of the same ideas as the Guild to sustain interest in its activities: special guests, thematic presentations, and the encouragement of its members to write and produce plays.[61] The large membership meant that the executive had to be innovative in making use of all the talent at its disposal. This need was met by creating sections for one-act plays, make-up, stage-managing, and one-act play directors.[62]

In the 1920s the Loretto College Dramatic Society was very active, with a number of successful productions including 'Andromeda' (1920), the first play in Latin presented at the University, a romance entitled 'The Princess Far Away', and 'The Rivals', a great favourite on campus. One of the most ambitious and successful efforts was 'The New Life', commemorating the Dante septcentenary.[63] It was produced under the direction of Mother Estelle Nolan and demonstrated the great debt the students owed to members of

[58] *Varsity*, 3&18.10.1938

[59] *Varsity*, 4.2.1921; *Telegram*, 9.10.1923

[60] *Varsity*, 22.10.1924; *Torontonensis*, 28 (1926), 395 and 29 (1927), 285

[61] *Varsity*, 28.11.1925, 30.11.1934, 5.3.1936

[62] *Varsity*, 3.12.1934, 2.10.1935, 5.11.1936

[63] *Torontonensis*, 23 (1921), 119 and 37 (1935), 251

the teaching staff. The task at Loretto was perhaps more difficult than elsewhere, as many of the presentations were of French plays, some of which, like 'The Daughter of Roland', had to be translated from medieval French.

The women of Loretto and St. Joseph's and the men of St. Michael's colleges had a problem in common, that of portraying themselves convincingly in roles of the opposite sex. While the men were rather less successful, dramatics formed an important part of their lives. In the early 1920s St. Michael's College Dramatic Club presented plays ranging from 'Silas Marner' to Shakespeare and gave early public exposure to individuals such as Paul Martin and the future Cardinal Flahiff. Plays were generally expected to have a moral theme; indeed, the Society as formed in 1927 had, as its object, the fostering of "an interest in the wholesome drama".[64] The directors of dramatics, particularly Father J.L. O'Donnell in the 1930s, demanded a high level of competence from his actors, with the result that the plays were often of high quality. The Society did well in the university-wide dramatic competitions in the late 1930s.

Elsewhere on campus, in the Division of University Extension and in the professional colleges, there was also an active dramatic component. In the latter it was often associated with the phenomenon of "Stunt Night" which flourished in the 1920s and the 1930s. The Medical Society's "Daffydil Night" was particularly successful, expanding to a two- and then three-evening event in this period.[65] Nevertheless, medical students interested in serious drama created the Medical Players Club in 1927, drawing on the pool of talent their annual extravaganza provided.[66]

The dental students were the first to take up the challenge provided by the medics, forming the Dramatics Committee of the Royal Dental Society in the autumn of 1920 specifically to put on "Dentactics". This, the Society's dramatic night, was the spring counterpart to "Noctem Cuckoo", its annual stunt night held in first term. The students experimented frequently with the structure of the event, one year producing three one-act plays, so as to involve more students, and following it with a three-act comedy the next.[67]

[64] *Varsity*, 14.2.1927

[65] To two nights in 1925 and three in 1936. *Torontonensis*, 27 (1925), 161, and 38 (1936), 265

[66] *Varsity*, 25.1.1927; A73-0051/016(40)

[67] *Torontonensis*, 37(1935), 250, 38 (1936), 266, and 39 (1937), 303

The quality of their productions gradually improved so that in 1938 a one-act play, `Heaven on Earth', was entered in the University Drama Festival.[68]

Not ones to be left out, the engineers, in March, 1921, organized an evening of skits called "SpAsMs Nite". It became the "Revue" section of their annual variety night, "School Nite", once they were given access to Hart House in 1923.[69] By the mid-1930s they were claiming it to be more popular than any other stunt night on campus but, unlike the medical and dental students, they made no attempt at serious drama.

The students of University College, beginning in 1924, organized "U.C. Follies" along the lines of "School Nite". It was an annual evening of one-act plays and skits, along with the midway, dancing, singing and sports that were part of other stunt nights. The skits were, in the tradition of the productions by the professional schools, a send up of everything held dear by the Arts faculty and campus life in general.[70] As the *Varsity* pointed out in 1934, "the U.C. Follies must be worth while when engineers will go so far as to shave off, at dire risk to their reputation, the beautiful beards that a week's abstinence from razor usage will produce".[71]

The lead in dramatics amongst students interested in languages had been taken by the Modern Language Club before the War. In 1920 it began an annual production in Hart House Theatre, consisting initially of short plays in French, Italian and Spanish. Students were encouraged to present their own one-act plays at the regular meetings and in 1923 and 1924 plays by Louis MacKay formed part of the annual offering.[72] The Club split into its component parts in January, 1926 and was renamed the French Society of University College.[73] This is perhaps why it lost access to Hart House Theatre that year, but it adapted readily to the Women's Union until being allowed to return to Hart House in 1934.[74] French societies also appeared at the other colleges in the 1920s and only two, Loretto and St. Joseph's

[68] *Torontonensis*, 40 (1938), 304

[69] *Varsity*, 19.1.1923

[70] *Varsity*, 1.2.1924; *Star*, 12.12.1936

[71] *Varsity*, 3.12.1934

[72] *Torontonensis*, 28 (1926), 356; 'Les Troix Perdrix' in 1923 and 'L'Homme Sensible' in 1924. *Torontonensis*, 25 (1923), 324 and 26 (1924), 50

[73] *Varsity*, 29.1.1926

[74] *Torontonensis*, 37 (1935), 273

apparently did not present plays. The 1930s saw increased liaison amongst these clubs, leading to evenings in which they jointly presented plays.[75]

One reason for the breakup of the Modern Language Club was the earlier formation of two new language clubs, the University of Toronto German Club and the Italian-Spanish Club[76] which provided a greater outlet for interested students than the former had been able to. Plans were soon under way for dramatic presentations which usually took the form of one-act plays or skits, usually in conjunction with meetings.[77] The annual presentations were normally at the Women's Union, though the German Club was allowed access to Hart House Theatre in 1935.[78]

There was a decline in interest in dramatics in the early 1930s, due both to the Depression and to less encouragement from Hart House Theatre. When Nancy Pyper arrived in 1935 as its new Director, she took steps to arrest the decline by encouraging students to take part in her own productions.[79] When, in 1937, the Theatre again offered full co-operation with the dramatic societies,[80] the impact was immediate and significant.

With the large number of groups on campus and the increasing competition for resources, it was only a matter of time before someone suggested a campus-wide organization. The catalyst, not surprisingly, was Hart House. In 1935 Charles Delafield, the newly appointed secretary to the Board of Stewards and its unofficial student representative, suggested the formation of such a body.[81]

The University of Toronto Drama Committee was formed late that year, with the objective of "co-ordinating University dramatic works and stimulating individual college groups".[82] In the spring of 1936 it produced the first university-wide play, Gogol's 'The Inspector-General', and in the autumn arranged its first drama festival which was held on 1 December.

[75] *Varsity*, 21.2.1935

[76] In January, 1924 and the autumn of 1925 respectively. *Varsity*, 11.1.1924 and 3.11.1925

[77] *Torontonensis*, 28 (1926), 355; *Varsity*, 3.10.1924 and 26.2.1926

[78] *Torontonensis*, 37 (1935), 262

[79] *Varsity*, 14.11.1935

[80] *Varsity*, 4.11.1937

[81] *Varsity*, 17.11.1935

[82] *Varsity*, 17.11.1936

Only the four arts colleges took part, with the Players' Guild's entry, a psychological study entitled 'The Rope', winning first place.[83]

In its second year the Drama Committee launched an ambitious four-part program that involved all aspects of dramatics on campus. It included a series of lectures on drama, an undergraduate play-writing contest, and another drama festival which attracted interest from other faculties. A play, 'Miss Elizabeth Bennet' by A. A. Milne, was presented. While it was not the world premiere as claimed,[84] the students appreciated the attendant publicity for they put a great deal of effort into its production. In addition to the large cast, eight sets were required, all of which were constructed with student labour.[85]

The following year, 1938-39, the Committee continued its mandate by introducing a series of one-act, student-directed plays in Hart House Theatre. And that year, with the director for the first time being a University employee,[86] the annual play was finally an all-university affair.

By the end of the 1930s amateur dramatics on campus had reached a level of sophistication undreamed of sixty years earlier. The presence of Hart House Theatre was the primary factor during the last twenty years but the students and interested members of the faculty had already established the foundations on which the Theatre could build. In the crucial middle period, when the first permanent dramatic organizations took shape and a broadened interest was aroused, much of the credit went to the women students. They had come to the scene later than the men but possessed a sense of purpose and direction that seemed lacking amongst the latter for many years.

All students interested in the dramatic arts had the example of the unflagging devotion of Maurice Hutton. He continued to give popular lectures on Greek plays until his retirement in 1928.[87] Although largely bedridden in his last years, he retained an avid interest in events on campus. He died in 1940, content that the art form he had done so much to encourage had developed so far beyond his expectations.

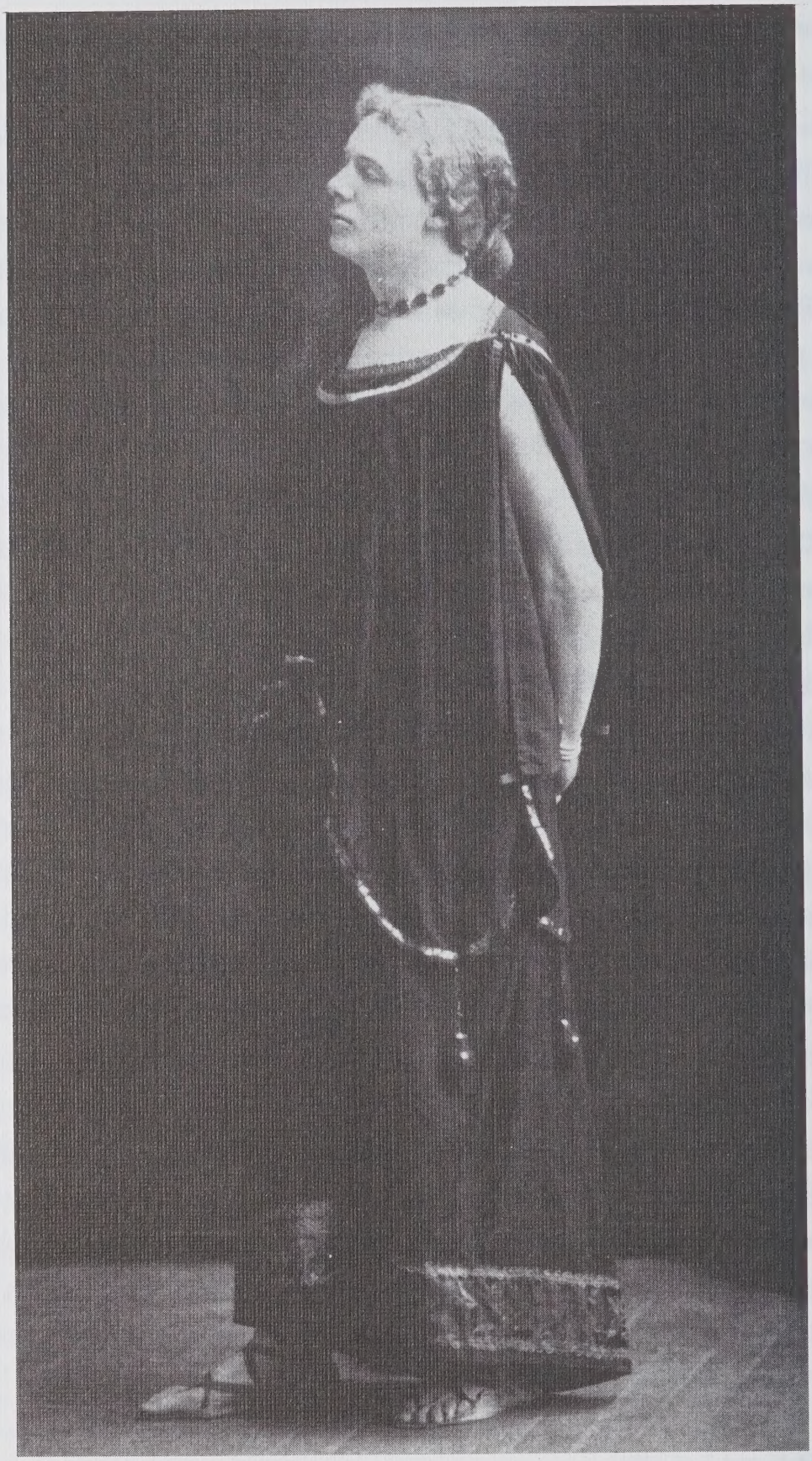
[83] *Varsity*, 24.11 and 2.12.1936

[84] According to a report in the *Telegram*, 2.2.1938, it took place in Liverpool in 1936.

[85] *Varsity*, 31.1.1938

[86] He was Willard Thompson, the manager of Hart House Theatre. *Varsity*, 1.11.1938 and 5.12.1938

[87] See, for example, *Varsity*, 2.12.1924 and 23.11.1925; *Telegram*, 13.11.1926



Maurice Hutton as 'Antigone', 1882.

Case 1: The Early Years

1 The annual 'Conversazione' was the only medium for dramatic expresion on campus during the early years of the University. The programs are from the years 1872 and 1881. [*Varsity*, 16.12.1881; B72-1034]

2 'La Mascotte', a good example of the genre, featured the future first Episcopalian bishop of the Philippines (left) and the future Episcopalian bishop of Portland, Oregon. [Photo courtesy Trinity College Archives]

3 'Antigone', as presented in Convocation Hall, University College, 11 and 12 April, 1882. The watchman informs Creon that, contrary to his wishes, Antigone has buried Polynices. He is wearing the only suit of classical Greek armour on the continent. [B65-1149; *Varsity*, 14.2.1882]

4 Maurice Hutton, Professor of Classics, was the force 'behind the first two major theatrical productions, both of 'Antigone', at the University. In 1882 President Wilson noted in his diary: "The enthusiasm of Hutton has been heedless of expense. My own share of outlay runs up to $60. But his may be hundreds". [A78-0041; B65-0014/003(01), diary entry for 14 April, 1882]

5 "Antigone going to her death". Women were not admitted to the University until 1884 so the part, in true Greek tradition, was played by a man. He was Professor Hutton, then aged 26. [A73-0003/001(45)]

6 The blind prophet, Teiresias, warns Creon of the future and denounces him. Each member of the Chorus, as an elder of Thebes, wears a beard. Each also carries a thysus which, correctly, was borne only by a woman. [B65-1072.(08)]

7 The first messenger brings news of Haemon's suicide to Queen Eurydice. The small size of the stage presented problems which were effectively overcome by Professor Pike, the stage manager. [B65-1149.(02)]

8 The third annual report of the University College Glee Club indicates the pressures placed on its members by the demands of the Chorus. Extra practices, held on Saturdays, helped them gain confidence. [A69-0011, Minutes of the Glee Club, pp. 36-37]

Case 2: 'Antigone', 1894

1 The presence of Governor-General and Lady Aberdeen made the 1894 production the social event of the season. The *Globe* reported that there had seldom been seen in Toronto an audience "so fashionable, so cultured, so thoroughly appreciative". Shown here is the program for the Saturday matinee and the seating plan in the auditorium of the Academy of Music. [*Globe*, 16.2.1894; B72-1170]

2 "The larger portion of the audience could make nothing of the language and had to trust almost wholly to the acting", assisted by an elaborate program and an English translation of the libretto. The program, shown here, featured photographs from the 1882 production.[*Globe*, 16.2.1894; B72-1170]

3 The sets had been used in an American production the previous year, one scene from which is shown here. Ismene entreats Antigone's forgiveness while Creon and the Chorus look on. [B65-1072.(06)]

4 Creon condemns Antigone to death. The members of the Chorus, with the exception of Corypheus, are uncharacteristically beardless. Their sticks are according to Greek tradition, unlike the shepherds' crooks used in the American production. [B65-1072.(08)]

5 As Creon mourns over the body of Haemon, he is brought word of the suicide of Queen Eurydice (in the background) who was unable to bear the loss of her children. [B65-1072.(10)]

6 Evelyn Durand, as Ismene, "thoroughly masters Sophocles' interpretation of the character she plays". [*Globe*, 16.2.1894; B82-0003.(05)]

7 Antigone, as played by Charlotte Hunter. "The pathos of her lament", when her fate is pronounced by Creon, "is most touching". [*Globe*, 16.2.1894; B86-0021]

8 The watchman wears a sheepskin cloak over a coat of hair cloth . . . in order that he might appear more of a buffoon", unlike his more accurate representation as a soldier in 1882. [*Globe*, 16.2.1894; B82-0003.(06)]

9 Percy Robinson as Teiresias, "makes the most effective representation of all the actors". "The prophet's boy, Mr. D. R. Grant, set a good example to other boys. He never said a word". [B82-0003.(09); *Mail*, 16.2.1894; *Globe*, 16.2.1894]

10 Kerr MacMillan as Creon. "He pronounced the Greek as if he loved that language". [B86-0021; *Mail*, 16.2.1894]

11 William Reeve, as Haemon, reminded his contemporaries of Romeo. "His richly embroidered cream tunic and delicate blue himateon sets off well the dark, handsome face". [B65-0021; *Globe*, 16.2.1894]

12 A member of the Chorus emotes his horror as Creon condemns Antigone. [B65-0021]

13 The grief-stricken Queen Eurydice, "in a gown of dazzling and filmy whiteness, with silver trimming". [B65-0021; *Globe*, 16.2.1894]

14 Maurice Hutton played the watchman during the Saturday matinee and Teiresias during the evening. [B86-0021]

Case 3: Trinity College—The 'Frogs' of Aristophanes

All photographs in this case, except one, are courtesy Trinity College Archives.

1 Although Trinity did not have a dramatic club at the turn of the century, its students used the occasion of the College's Jubilee in 1902 to stage the 'Frogs' of Aristophanes in the original Greek. The program of the play, presented on 23 June, was a clever abridgement of an earlier English translation. [Program courtesy Trinity College Archives]

2 The program of the Jubilee celebrations, 22-25 June. [B72-1142]

3 The chorus of frogs and mystics: "Behind the hedge a chorus of frogs, croaking, singing sarcastic verses, and generally doing their froggy best". Aristophanes was parodying the Mystic Cults, a prominent religious element in late fifth-century Athens whose rituals and doctrines centred on life after death, and the Olympian gods. [From the *Ottawa Citizen*, quoted in the *Trinity University Review*, August-October, 1902, 151]

4 The plan of the grounds of Trinity College on Queen Street West, 1903, showing the spot where the play was performed. [B86-1009]

5 The audience watching the chorus in action. "Fancy yourself in a deep ravine, with a hedge of cedar at the foot and a terraced slope of emerald sod on one bank, filled with a summer crowd of ladies and men". [From the *Ottawa Citizen*, quoted in the *Trinity University Review*, August-October, 1902, 151; photo from *The University of Toronto, 1827-1906*, 1906, 144]

6 The principal characters of the cast. "The acting was distinctly good . . . the actors entered fully and intelligently into the spirit of the play" and avoided the temptation of turning the comedy into a farce. [*Trinity University Review*, August-October, 1902, 152]

7 Scene I: Dionysus, the god of wine and drama (centre), has donned the garb of his athletic brother, Heracles. He and his slave, Xanthias (mounted) set out for Hades to fetch the poet, Euripides. They meet a corpse and undertakers, also going their way.

8 Scene II: They reach the gloomy Lake of Acheron. Charon, the ferryman, will not permit Xanthias aboard. The inept Dionysus first sits on the oars but is forced to take them up and row. Xanthias walks round.

9 Scene III: One of the landladies (originally "innkeeper") at the palace of Pluto berates Dionysus, whom she mistakes for Heracles, for having eaten them out of house and home on his previous visit.

10 Aecus, judge in Hades but acting as porter ("gatekeeper") to Pluto, beats Xanthias and Dionysus in turn to determine which is a god. The confusion has arisen because Dionysus has forced Xanthias to exchange clothes as circumstances warrant.

11 Scene IV: A glowering Pluto stands in front of the scales brought out for Dionysus, who is to judge the competing claims between two poets, Aeschylus (right) and Euripides, for the Chair of Tragedy. He decides in favour of Aeschylus.

Case 4: Women Students Take the Initiative

1 The origins of "Theatre Night", when the students would go off-campus for an evening of dramatic entertainment and high jinks, go back to 1882. The custom of choosing 31 October was formalized in 1899 with the formation of the Hallowe'en Club. Its first president was James Mettrick. [B67-1000.(04)]

2 The *Varsity* for 4 November, 1897 describes a typical Hallowe'en evening.

3 The yells in the program for the 1904 Hallowe'en Night provide some of the flavour of the event. [B83-1378]

4 In 1897 the students of St. Michael's College presented a highly successful performance of 'Richelieu'. "The play was superbly staged and the costumes were rich and gorgeous". [*College Topics*, 14.12.1897; program courtesy St. Michael's College Archives]

5 Two of the programs for 'The Return of Odysseus', which was presented at the Grand Opera House from 13 to 15 December, 1900. It was done in modern rather than classical Greek and helped heighten interest in drama amongst the women of University College. [B83-1380]

6 'Suitors gaming in the house of Odysseus' (left) and Harry Wallace as 'Odysseus'. [*Varsity*, 27.11 and 11.12.1900]

7 The well-known English actor and director, Ben Greet, brought his travelling troupe of Woodland Players to Toronto in 1903. In the Residence garden of University College, during Convocation week, they gave the "first open-air performances of Shakespearian plays ever seen in Toronto". The photograph is of a scene from the 1903 production of "As You Like It". The programs are for the 1903 and 1905 appearances. [Photo from A73-0051; 1903 program from B83-1381; *Mail*, 11.6.1903; 1905 program is from the Dora Mavor Moore Papers, Thomas Fisher Rare Book Library]

8 An important tradition was established in 1905 with the founding of the Women's Dramatic Club of University College. It encouraged, through the plays of Shakespeare, "voice culture" and "dramatic expression". 'As You Like It' was performed at the Margaret Eaton School of Expression on 11 and 14 April, 1908. Mary Lowrey Ross, to whom this photograph

belonged, played the role of "Ganymede". [B83-0031]

9 The program from the Club's 1912 production of 'Much Ado About Nothing'. Its success attracted students from Victoria College and, in 1916, from St. Hilda's. The Catholic women students on campus formed the Loretto Abbey College Dramatic Club in 1911. [B78-0016]

10 The Hallowe'en Club evolved into the Theatre Night Committee which, due to the antics of the students, was shut down in 1906 and 1907. The program is for the 1913 production of the 'Mikado' and *Torontonensis*, the University yearbook, congratulated itself that the rowdiness of the previous years was a thing of the past. [B78-0016]

11 The program for the Modern Language Club's 1912 production of Italian plays. [B78-0016]

Case 5: The Great War

1 The men of University College formed a short-lived dramatic club in 1907. A more permanent one was formed only in 1913 and was called the Players' Club of the University of Toronto. In this photograph of the members from that year, A.R.M. Lower, "playwright and stage manager", is in the middle row, third from the right. Because of the War the Club went into limbo after the 1914-15 season. [*Torontonensis*, 16 (1914), 41]

2 The executive of the Women's Dramatic Club, 1916-17, the year it departed from the tradition of presenting Shakespeare and put on Sheridan's 'The School for Scandal' as its main production. [*Torontonensis*, 19 (1917), 178]

3 The women's and mixed clubs survived the call-up. The cast of the Faculty of Education Dramatic Club's 1916 production of 'She Stoops to Conquer' is shown here. [A86-1003]

4 The returning veterans brought new ideas and a strong nationalist identity to theatre. 'The Mudwallopers of Na Poo Corners' was produced by the students of Trinity College on 28 November, 1918. [*Torontonensis*, 21 (1919), 87]

5 Harold Scudamore, who produced 'The Mudwallopers', then joined with other members of the University of Toronto Veterans Association to produce the highly acclaimed 'P.B.I.'. He was also instrumental in the founding of the Trinity College Dramatic Society in January, 1919. [*Torontonensis*, 21 (1919), 82]

6 All four principals involved in the production of 'P.B.I' served at the Front. Displayed are a photograph of Thain W. MacDowell, along with his citation for the Victoria Cross, and the citation for the Military Cross received by William McGeary. [A73-0026/265 (72) and 269(01)]

7 Waldo Downie (front row, right) and some of his fellow engineering students, 1921. [*Transactions of The University of Toronto Engineering Society* (1920-21), 142]

8 The letterhead of the company, 'P.B.I. Productions, Limited', which was founded to produce the play, and two pages from the original script. [A81-1089; A75-0009/039]

9 'P.B.I.' was enthusiastically received on campus and in the city. It then went on a tour of southern Ontario. The program is for the original production in Hart House Theatre from 10-13 March, 1920. [A75-0009/039]

10 The program and poster for the production of 'P.B.I.' at the New Princess Theatre during the week of 24 May, 1920. [A75-0009]

11 The program for the special performance in Hart House Theatre of 'P.B.I.' for the delegates of the 9th Congress of Chambers of Commerce of the British Empire, 18 September, 1920. [A75-0009/039]

Case 6: Hart House Theatre and Frederick Coates

The items in this case belonged to Frederick Coates, appointed Art Director of Hart House Theatre in 1922. He was also an instructor in modelling and art in the Department of Architecture.

1 Photographs of Frederick Coates in his studio and a letter, dated 18 October, 1923, thanking him for the work he had done over the past season. Under the new arrangement, the work Coates had been

Poster: 'The P.B.I.', 1920

doing became a course under Arthur Lismer in the Ontario College of Art. Coates returned as Art Director in 1930 and remained until 1935. [B75-0015]

2 A photoprint, by James & Son, of Roy Mitchell, the first director of Hart House Theatre (1919-1921), and and two photoprints of Bertram Forsyth, the second director (1921-1925). [B75-0015]

3 Leaves from Coates' hand-illustrated album, showing Hart House Theatre set up for Beaumont and Fletcher's 'The Knight of the Burning Pestle', 23-28 October, 1922. [A77-0048]

4 Bertram Forsyth pens a note with suggestions for Coates who designed the costumes, one of which was for "Ralph", shown here. [B75-0015]

5 Programs for 'The Knight of the Burning Pestle' and 'Hippolytus'. [B75-0015]

6 Two leaves from Coates' album, with photographs of the stage set and scenes for 'Hippolytus', which played in Hart House Theatre from 20-25 November, 1922. [A77-0048]

7 Two photographs of the stage set and scenes, designed by Coates for 'Hippolytus', which played in Hart House Theatre from 20-25 November, 1922. [A77-0048]

Case 7: The Inter-War Years, Part I

1 Program for and a scene from the University College Players' Guild's first Hart House Theatre production, Congreve's 'The Way of the World', presented on 5 and 6 December, 1930. [A78-0048/001(04); A75-0009/039]

2 In the 1920s many students were writing and producing their own plays. The photograph is of a drawing of Harcourt Brown, a member of the Players' Guild, by J.E.H. MacDonald, 1925. [B83-0024]

3 The first page of the script for 'Nature with a Pitchfork', a satiric comedy written by Louis MacKay with technical assistance from Harcourt Brown.

It was presented in the Women's Union on 31 January, 1923. [*Varsity*, 2.2.1923]

4 The program for a triple bill written by three students who are shown in the accompanying photograph: John MacNaught (left), William S. Milne, and Leslie Reid. The plays were produced in Hart House Theatre on 7 April, 1923. [A75-0009/051]

5 A scene from 'Man Proposes' by John MacNaught. [A75-0009]

6 The script for and a scene from Reid's play, 'Quipp's Limited'. [B83-1250; A75-0009]

7 The playbill for the fourth season at Hart House Theatre, 1922-23, showing Reid's 'The Trespassers'. "He was the first person to write a full length play and have it produced as a result of the activities of the Hart House Theatre". [A75-0009/039; *Mail*, 5.5.1923]

8 A Scene from 'The Failure' by William Milne. [A75-0009]

9 Program for 'The Shepherd in the Distance', a pantomime presented by the Trinity College Dramatic Society in Hart House Theatre on 2 and 3 February, 1923. [Program and photographs courtesy Trinity College Archives]

10 The set for 'The Shepherd in the Distance'.

11 A scene from 'The Shepherd in the Distance': the beggar and the Nubian.

12 Photographs of scenes from 'Androcles and the Lion' and 'The Man in the Bowler Hat', presented by the Trinity College Dramatic Society in Hart House Theatre on 6 February, 1925. [Photographs courtesy Trinity College Archives]

13 'The Tidings Brought to Mary', presented by the Trinity College Dramatic Society in 1937. [Photo courtesy Trinity College Archives]

14 Professor Wilson Knight as Timon in his production of 'Timon of Athens' in Hart House Theatre, 29 February, 1940. [A75-0009]

Case 8: The Inter-war Years, Part II

1 The Victoria College Dramatic Society presented 'The Romantic Age' in Hart House Theatre on 1 and 2 December, 1922. In this scene from Act I Bobby Coote (Royden Start) is succumbing to the attractions of June Bagot (Jennie Harris). [A75-0009]

2 On 20 and 21 January, 1922 the Loretto Abbey Dramatic Society presented 'The New Life' as a part of the Dante Septcentenary celebrations. Shown here are the program and a photograph of Dante and Virgil standing at the entrance to the underworld. [Items courtesy Loretto College Archives]

3 Patricia Cullen and Beatrice Plewes in a scene from 'The Daughter of Roland', presented by the Loretto Abbey Players on 5 June, 1934. [Photo courtesy Loretto College Archives]

4 A scene from 'The Princess Far Away', presented by the Loretto Abbey Players on 21 November, 1928. [Photo courtesy Loretto College Archives]

5 Cast of 'Silas Marner' as presented by the St. Michael's College Dramatic Society in 1922. Paul Martin, who played the part of Dunstan, one of the sons, is at the left of the front row. [Photo courtesy St. Michael's College Archives]

6 Scenes from the St. Michael's College Dramatic Society's production of 'Whistling in the Dark', 1937. [*The Thurible* is courtesy of St. Michael's College Archives]

7 Nancy Pyper, Director of Hart House Theatre, 1935-1937. She encouraged student participation in her productions and provided increased access to the Theatre for student dramatic organizations. [A75-0009]

8 The SpAsMs Committee of the University of Toronto Engineering Society, 1921-1922. [*Torontonensis*, 24 (1922), 225]

9 Autographed program for the Modern Language Club's annual production for 1925. C.P. Stacey was the treasurer of the Club that year. [Program courtesy University College Archives, B88-0019/001(18)]

10 Program for the "U.C. Follies" night, 27 November, 1931, giving the outline for the fourth year skit, 'A Milkmaid's Confession'. [Program courtesy University College Archives]

11 A copy of the 1938 *Epistaxis*, open to show the skit presented by the women medical students, "The Medettes", and a closed copy of the 1925 program.

12 The executive of the Dramatic Committee of the Royal Dental Society, 1931, the year "all conservatism was thrown to the winds" to produce the comedy, 'A Rustic Romeo'. [*Torontonensis*, 33 (1931), 225]

13 The program for the University Drama Committee's first university-wide contest on 1 December, 1936. 'The Rope', by the University College Players' Guild, won the Cody Prize and 'The Seventh Man', by St. Michael's College Dramatic Society, came second. [A73-0039]

14 The playbill for the Dramatic Committee's 1938 presentation of A.A. Milne's 'Miss Elizabeth Bennet'. The world premiere was actually in Liverpool in 1936. [A75-0009]

15 A scene from the play, with Lucy Jane Grabell (Jane Bennet) at the left, Francess Halpenny (Mrs. Bennet), and Robert Burns (Mr. Bennet). [A73-0051/016(29), *Telegram*, 2.2.1938]

Reading Room, Case 1: Frederick Coates, 1922-1923

The set and costume designs for all the productions in this case are by Frederick Coates. [All drawings are from B75-0015; the programs and photographs are from A75-0009]

'Hippolytus', 20-25 November, 1922

1 "Handmaid of Phaedra"

2 "Theseus—King of Athens and Trozen"

3 "Chorus"

'The Witch', 19-24 February, 1923

4 "Anne Pedersclotter, 22-23 years"

5 "Herlofs-Merte"

6 "Bente—Maid Servant"

7 Program for 'The Witch'

'The Rivals', 23-28 February, 1923

8 "Mrs. Malaprop"

9 "Captain Absolute"

10 "Lydia Languish"

11 The program for and two photographs of the production.

Reading Room, Case 2: The Whimsical Frederick Coates

These highly imaginative character drawings provide an excellent indication of Coates' inventiveness and artistic technique. [All drawings are from B75-0015]

1 "Custard Pie"

2 "Melon Man"

3 "Peppermint"

4 "Mary Mary"

5 "Sugar Stick Man"

6 "Ginger Bread Man"

7 "The Party Brick"

8 "Banana Split"

9 "Jelly Beans"

10 "Apple Dumpling"

11 "Angel Shape"

Maclean Hunter Room, Case 1: 'The Dragon, 1922'

The costume designs for 'The Dragon' are by Frederick Coates. His designs for the sets have not survived, but the photographs demonstrate how closely his ideas were incorporated into the costumes. The play was staged in Hart House Theatre from 18-23 December, 1923. [All drawings are from B75-0015; all photographs are from A75-0009]

1 "The King"

2 "The Queen"

3 "The Nurse"

4 "The Prince of the Marches" (Leslie Reid)

5 "Fintan the Astrologer"

6 "Taig"

7 "An Aunt" of the Prince of the Marches

8 "Foreign Man" bringing in the food

9 Another "Foreign Man" bringing in the food

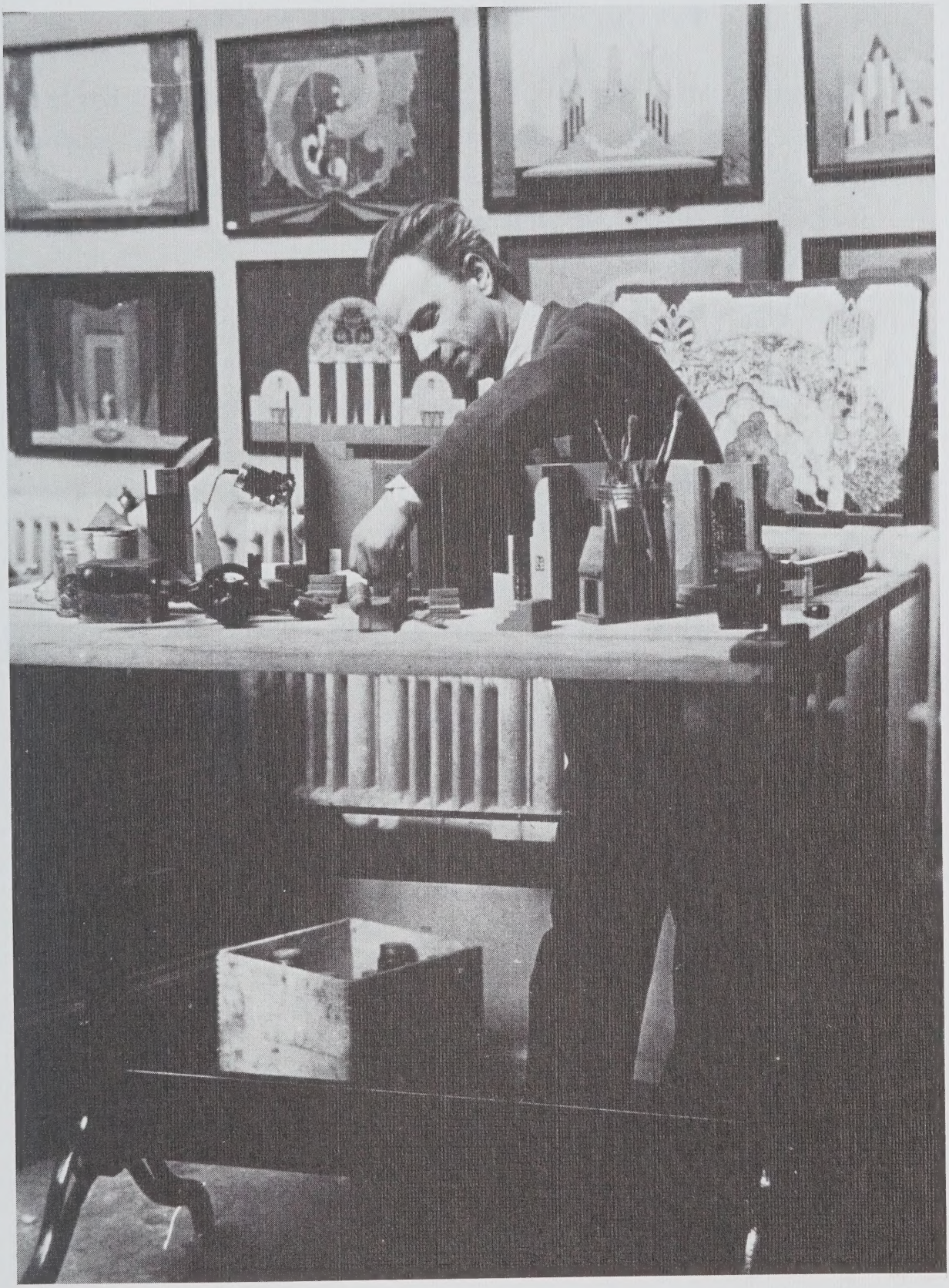
10 The program for 'The Dragon'.

11 The foreign people bring in the food (photograph)

12 The Nurse, the Princess Nuala, and the Prince of the Marches (photograph)

13 The dragon (W.S. Milne) speaks (photograph)

14 The Nurse and Manus, King of Sorcha (photograph)



Frederick Coates in his studio

Maclean Hunter Room, Case 2: Frederick Coates, 1930-1932

1 A painting of one of the sets for 'Peer Gynt' which played in Hart House Theatre from 24 to 29 November, 1930. "This, the one hundredth production of Hart House Theatre . . . [was] one of the most beautiful and effective shows ever presented in Hart House". [B75-0015; *University of Toronto Monthly*, 31, 3 (December, 1930), 134]

2 Eight photographs of the production. [A75-0009]

3 On 22 February, 1932, to mark the centenary of the death of Goethe, the Hart House players presented 'Faust', for which Coates designed the sets. "The scenic effects, while simple, were pleasing to the eye, and the lighting was especially good". [B75-0015; *University of Toronto Monthly*, 32, 6 (March, 1932), 214]

4 The program for 'Faust' and photographs of the production.

5 Painting of the set for Act I, Scene I of 'Dr. Knock', which played in Hart House Theatre from 27 October - 1 November, 1930. [B75-0015]

6 The program for 'Dr. Knock' and photographs of two scenes from the production. [A75-0009]

University of Toronto Library, 1992

$5.00